

S F A N C I O CINEMATHEQUE

THE REGULAR BAY AREA SHOWCASE OF INDEPENDENT, PERSONAL, AND AVANT-GARDE FILMS.

Screenings at: SF Art Institute: 800 Chestnut St. and Newspace: 762 Valencia St., S.F.

THURSDAY Personal Appearances at SF Art Institute 8:00pm

Nov. 3

Medora Ebersole/Bruce Posner

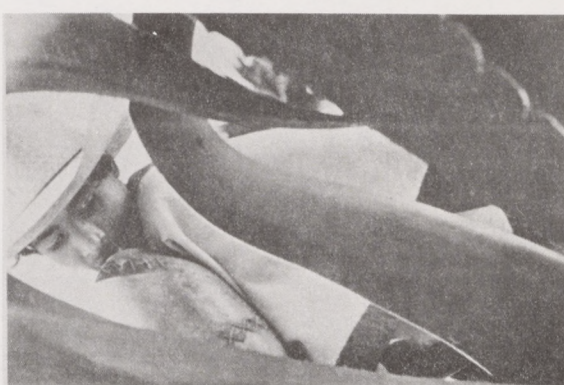
Ebersole: *Wavings*, 1980, 6 min., 8mm, sound; *Crane Man* with addendum: *Died and Gone To Heaven*, 1982, 10 min., 8mm, sound; *Agriculture*; *Part I*, 1981, 8 min., 16mm, sound; *Monument Valley*, 1983, film installation.

Ebersole's work embraces film installation as well as conventional forms. Her films are intricately edited (both in sound and image) and deal with the natural world as metaphor; "... the power of the Diety left the flesh and blood dramas of Christian art and penetrated the domain of the landscape. Scale the steps with this apparatus, while projecting its film onto the drawings..." —Ebersole on *Monument Valley*

Posner: *Sappho and Jerry*, 1977-78, 7 min.; *Lepus*, 1981, 45 sec.; *Pilldehahl*, 1982, 11 min.; *Deaf Women Listening To Stockhausen*, 1982, 6 min.; *Blood-lined*, 1983, 7 min.; *Orgasmatic*, 1983, 5 min. (the last 5 for multiple projection); *Monadnock: The First Symphony*, 1983, 8mm silent, 40 min.

Posner, Director of the Film-Maker's Showcase in Claremont, N.H., has been curator for several organizations (recently Pittsburgh Filmmakers) and has completed 32 films during the past 13 years.

Rare Eisenstein Screening



QUE VIVA MEXICO

in its most complete form (35 mm print)

November 1st through 3rd, at the ROXIE CINEMA
3117-16th Street, in the Mission District

SATURDAY Anthology of New Work at Newspace 8:00pm

Nov. 5

Recent Work by Paul Sharits

3rd Degree, 1982, 24 min., color/sound, premiere.
Epileptic Seizure Comparison, 1976, 30 min., color/sound.

Paul Sharits, whose earlier "structural" films were landmarks of that genre, continues making powerful works combining purely formal properties of film (rhythmic and color patterns) with visceral metaphors and imagery. *3rd Degree* "is about the fragility of the film medium and human vulnerability. It is also an ironically comic work and there is a formal beauty in the destructiveness of the burning film. While the film (from section to section) develops, becomes more visually complex... it nevertheless implies not finality, rather *3rd Degree* implies endurance, extension and on-goingness." "Sharits' *Of Epileptic*... he writes, "The films are of two patients, extracted from a medical film study of brain wave activity during seizures... Everything was done to allow the viewer to move beyond mere voyeurism and actually enter into the convulsive state, to allow a deeper empathy for the condition and to also, hopefully, experience the ecstatic aspect of such paroxysm."

SUNDAY Feature Filmmakers at SF Art Institute 7:30pm

Nov. 6

Roberto Rossellini's The Miracle

Italy, 1948, 43 min., B&W, starring Anna Magnani, Federico Fellini, based on a story by Fellini.

Fellini's influence is felt throughout this early Rossellini masterwork, which also preserves one of Magnani's most powerful performances. The story is a religious allegory (considered blasphemous by the Church) of a peasant woman who becomes impregnated through what she believes to be a divine miracle.

Douglas Sirk's The First Legion

U.S.A. 1950, 85 min., B&W, starring Charles Boyer.

One of the master director's (*Written On The Wind*, etc.) most obscure yet widely admired films, in its first Bay Area screening in many years. A sardonic look at modern religion and its "miracles" as conveyed by a group of Jesuits, filled with Sirk's richly styled interplay between melodramatic plot and subtle cinematic touches. "To me, Sirk's greatness goes far beyond his ironies, his parodies, his extreme contrasts... A plot becomes more than just a plot when the style comments on it, expresses ideas about it." Fred Camper

Nov. 10

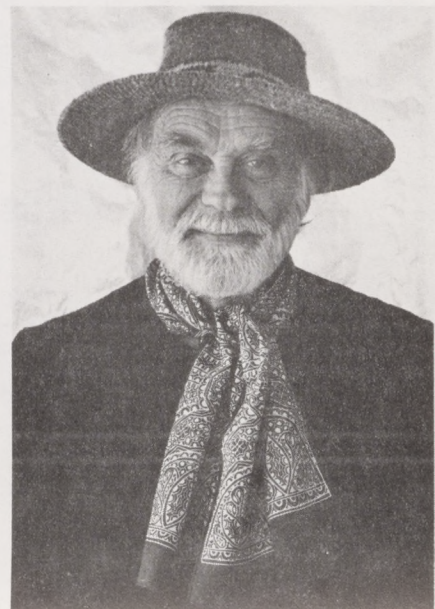
Five Decades of James Broughton

Mother's Day, 1948, 22 min.; *Four In The Afternoon*, 1951, 15 min.; *The Bed*, 1968, 20 min.; *Song Of The Godbody*, 1977, 10 min.; *Devotions*, 1983, 22 min.

The S.F. Cinematheque, in cooperation with the Bay Area Filmmakers' Showcase, proudly presents an evening devoted to the work of Bay Area poet and filmmaker James Broughton on the occasion of his 70th birthday. Broughton will also read from his new book of poems, *Ecstasies*.

James Broughton has had an incomparable impact on American independent film. He was an original member of the Art In Cinema group during the late 1940's, helped launch the postwar experimental film movement in the USA, and was awarded the 12th Independent Film Award by Film Culture (in 1975) for his life-work (over 20 films).

"James Broughton IS the poet of light. In his presence one learns the ways of the courageous, to surrender to the will of the muses, to follow completely one's own ecstatic nature in the delight of the eternal moment. James Broughton has given us much and with love." —Carmen Vigil



JAMES BROUGHTON Nov. 10

Charles Woodman/ Vickie Z. Peterson Nov. 17

Woodman: *Six Childhood Memories*, 1982, 25 min., color, silent; *Remnants*, 1982, 15 min., color, silent.

Charles Woodman's work in film is distinguished by a gifted color sense developed in conjunction with other visual art forms (esp. printmaking). His films possess a strong graphic and materialist sensibility and lately, narrative, language and anthropological content have surfaced in his work. He currently lives in Santa Fe.

Peterson: *Parallels*, 1978, 30 min., color, silent; *Scrolls*, 1978, 15 min., color, silent.

Vickie Peterson is one of film's most powerful landscape artists. "The recurring motif... is the meeting of sea and sky. But this Maine-based former painter shoots the horizon the way you might view it as thrown from a speeding convertible during a display of Northern Lights at dawn, and her films are a feast of incandescent blues and ambers. Through a carefully controlled pixillation... these lush colors are slammed on the screen with a rhythmic violence." —J. Hoberman

A Celebration of New Films from Canyon Cinema Dec. 1

Mom by George Kuchar, 1983, 15 min., 8mm; *Recuerdos de Flores Muertas* by Guillermo Varela, 1982, 7 min., 8mm, sound; *Badwater Next Right* by Jaclyn L. White, 1982, 10 min., 8mm, sound; *Chuck's Will's Widow* by Bill Brand, 1982, 13 min.; *Trial Balloons* by Robert Breer, 1982, 5 min.; *Five Famous Beaches* by Sal Giammona, 1982, 2 min.; *Conquest Piece* by Toney Merritt, 1981-82, 5 min.; *Three Variations* by Dean Snider, 1982, 7 min.; *Scotty and Stuart, Flying, Hand/Water*, and *Chess* by Stuart Sherman, 1980-82, 5 min.; *Passed* by Caroline Savage-Lee, 1982, 3 min.; *New York Portrait: Chapter Two* by Peter Hutton, 1980-81, 16 min.

After nearly 20 years of service to independent filmmakers from around the world, Canyon Cinema continues to distribute one of the broadest and most exciting collections of personal films available today. Tonight's program is one of two (the other at the P.F.A., Berkeley, on Tuesday Nov. 29th at 7:00 P.M.) celebrating Canyon's new *Catalog Supplement*. Each program, selected by Michael Rudnick and Steve Anker, contains films made during the last three years that are included in this publication. (See Dec. 3rd for Canyon Cinema Open Screening and Reunion).



IMPOSTORS Nov. 13

Robert Attanasio Dec. 8

Light Source, 1978, 16mm; *Wall*, 1980, 16mm; *Burn The Screen*, 1981, 16mm; *Rubber Crutches* 1979-82, 8mm; *Lensound*, 1982, 8mm; *In The Beginning Was The End*, 1981, 8mm; *Rat Race*, 1981, 8mm;

New York filmmaker Attanasio has been making Super 8mm and 16mm films since 1973, also incorporating film into several live performances created during this period. He has written of his work: "I suppose you could say my films are conceptual documentaries full of contradictions unique to film. Some people maintain this medium is pure illusion. Others feel it can provide us with a glimpse of reality. I would like to think my films shatter the illusion of reality by using the filmmaking process truthfully. I consider the films essentially anti-illusionistic performances."

J. Hoberman has written of *Rat Race*: "Funny and pointed—mildly daring verite and pure Super 8. Here Attanasio fights his way through car after car on the rush hour Lexington IRT, carrying an oversized tape recorder that blasts out nothing but Bob Marley's 'Rat Race'..."

Friday Open Screening Dec. 9

Bring your own film, new or old.
8mm, 16mm, silent/sound all are welcome. Admission is free.

SF Art Institute 8pm

Warren Sonbert Dec. 15

A Woman's Touch, 1983, 23 min., color; *Rude Awakening*, 1975, 36 min., color

Warren Sonbert's involvement with avant-garde film has spanned nearly 20 years, during which time he has produced a remarkable body of personal films as well as many articles and lectures elucidating aspects of film history and theory. Filming on location around the world, Sonbert edits to create multiple meanings and nuances between seemingly disparate shots. He has written, "These films are accumulations of evidence. The images must be read: not only for what narrative connotations are given off by representational imagery as regards both language and figure-engaged activity, but also the constructive signposts of point-of-view, exposure, composition, color, directional pulls and textural overlay. In film the solo image is akin to an isolated chord; the kinetic thrust emerges with montage... It is specific and directed placement that provides film with both its structure and its freedom." Sonbert has been living in San Francisco for several years, and was recently given a comprehensive retrospective of his films by the Whitney Museum. He will speak on his work in between the two films.



OZ FILMS Nov. 20

Dec. 3

SPECIAL

Canyon Cinema Open Screening at the No-Nothing Cinema, 3:00 p.m.

Free Open Screening, 3:00 p.m., celebrating the new Canyon Cinema catalog supplement, sponsored by the Film Arts Foundation at No-Nothing Cinema, 30 Berry St. Filmmakers whose work is listed in the new Supplement, but weren't included in either program (Nov. 29th and Dec. 1st) are invited to show work. Everyone is welcome to participate in a Canyon pot-luck dinner and reunion following the Open Screening.

Dec. 10

Larry Gottheim's

Tree of Knowledge...

ELECTIVE AFFINITIES, PART IV, 1981, 57 min., color, sound, Bay Area premiere—Larry Gottheim's fourth feature-length film concludes one of the most ambitious avant-garde projects in recent years, *Elective Affinities*, beginning with a Prelude (*Horizons*, 1971-73) and continuing with a Trilogy (*Mouches Volantes*, 1976; *Four Shadows*, 1978). These works form one of the most complex examinations of the creative interplay between the structuring of sound and imagery ever attempted on film. Of *Four Shadows*, Scott MacDonald wrote: "It is Gottheim's careful juxtaposition of the complex visuals and sounds... which make the film so fascinating, for their multileveled interactions create a web of relationships of so many kinds and intensities that I was simply swept through the eight sections of the film." *Tree Of Knowledge* was included in the 1981 Whitney Biennial Film Program.

Dec. 17

New Wave Super 8mm Films from Germany

Programmed by Jon DiBenedetto of the Valley Independent Cinema. *Noisivaision* by Dieter Hormel; *Taxi* by Christoph Doring; *Berlin/Alamo* by Knut Hofmeister; *Bend Down and Touch Your Knees* by Yanna Yo; *Bored* by Karin Luner; *The Cold Is A Bitch* by Yanna Yo; *The Life Of Sid Vicious* by Wolfgang Muller, and others, 105 min. program.

An anthology of short films made by young filmmakers which were originally shown in clubs and underground cinemas in West Germany during the last several years. The films have a broad range, from the hallucinatory *Noisivaision*, an eyewitness tour of life within the Wall City, to *Life of Sid Vicious*, a perversely comical recounting of the death of the rock star as filmed and performed by a group of children.

Films of Bruce Baillie Dec. 4

Bruce Baillie in person.

All My Life, 1966, 3 min.; *Mass For The Dakota Sioux*, 1963-64, 20 min.; *Valentin De Las Sierras*, 1968, 10 min.; *Roslyn Romance (Is It Really True?)*, 1974, 17 min.; *The Cardinal's Visit* (excerpts), in-progress.

The Cinematheque will conclude the Bay Area celebration of Canyon Cinema (following the Open Screening and pot-luck Canyon reunion at the No-Nothing) with the first Bay Area appearance since 1977 of one of Canyon's founders, Bruce Baillie, in a screening of his films at the S.F. Art Institute. Baillie has earned a permanent place as one of America's most original personal filmmakers, whose precision and sensitivity to detail is never at the expense of loving warmth and spontaneity to whatever the camera records. This evening's program offers a cross-section of Baillie's work, from the pioneering *Mass* through his diaristic work in-progress.

Groovin' High Dec. 11

100 min. program.
Modern-jazz films selected and introduced by Mark Cantor.

The San Francisco Cinematheque once again welcomes jazz-film archivist Mark Cantor to the Bay Area with an outstanding program of jazz clips featuring some of the greatest names in jazz music preserved in 16mm sound film. Mr. Cantor's first Cinematheque program was one of the high points of the Spring season and focused on early jazz and blues musicians. Tonight's selection concentrates on such modern figures as Miles Davis, Charlie Parker, Dizzy Gillespie, Bill Evans, John Coltrane, Thelonius Monk, Sonny Rollins, and others. These excerpts and shorts were collected from many sources (private collections, libraries, etc.). This program will be also shown at the P.F.A. on Saturday, Dec. 11th at 7:30 P.M.

Russ Meyer's Faster Pussycat, Kill, Kill! Dec. 18

U.S.A., 1966, 83 min., B&W.

Although on one level Russ Meyer has been known as the American soft-core porn king, the originality of his low-budget independent films have rarely been equalled in American movies. Filtered through an often hilariously bawdy vision of American values, Meyer's early films have an action-packed energy which is pure cinema. *Faster Pussycat* is a witty salute to Aeschylus, pitting three furies disguised as go-go dancers against various unsuspecting mortals.

Azteca Films' Wrestling Women vs. The Aztec Mummy

Mexico, 1964, 88 min., English dubbed, B&W.

This all-Mexican cheapie production was part of an on-going flirtation with the horror genre during the '50s and '60s. The bargain-basement plot includes women wrestlers, ancient and cursed Aztec treasures, and a villain ominously dressed like Bela Lugosi — a fascinating glimpse of an alternate universe.

Admission: \$3 (\$1.50 N.C. and SFAI students) Discount Pass \$10/5 admissions
If you would like to receive future calendars by mail contact the Cinematheque Office at 558-8129 or 480 Potrero Ave., SF, CA 94110

Program selections were made by: Steve Anker, Program Director; Jeffrey Skoller, Leslie Thornton, Guillermo Varela, & Michael Wallin.

The SF Cinematheque, a project of the Foundation for Art in Cinema, is supported in part with funds from the National Endowment for the Arts, The California Arts Council, The SF Hotel Tax Fund, SF Foundation.

Cinematheque will be closed Thanksgiving weekend and for a one month winter holiday beginning Dec. 19th